

Sets in Order ^(25¢) ★



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The Magazine of **SQUARE DANCING**



AN INVESTMENT . . . FOR LIFE

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Hundreds of Square Dancers have discovered: "No Summer Vacation packs so much permanent value in Square Dancing pleasure as five days spent at Asilomar, Sets in Order's Annual Summer Camp."

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FOR YOU . . .

This year, along with the many regular attractions, Asilomar will feature a short course for callers, and a complete program for the children and teenage youngsters of adults attending camp, with experienced Directors added for this purpose.

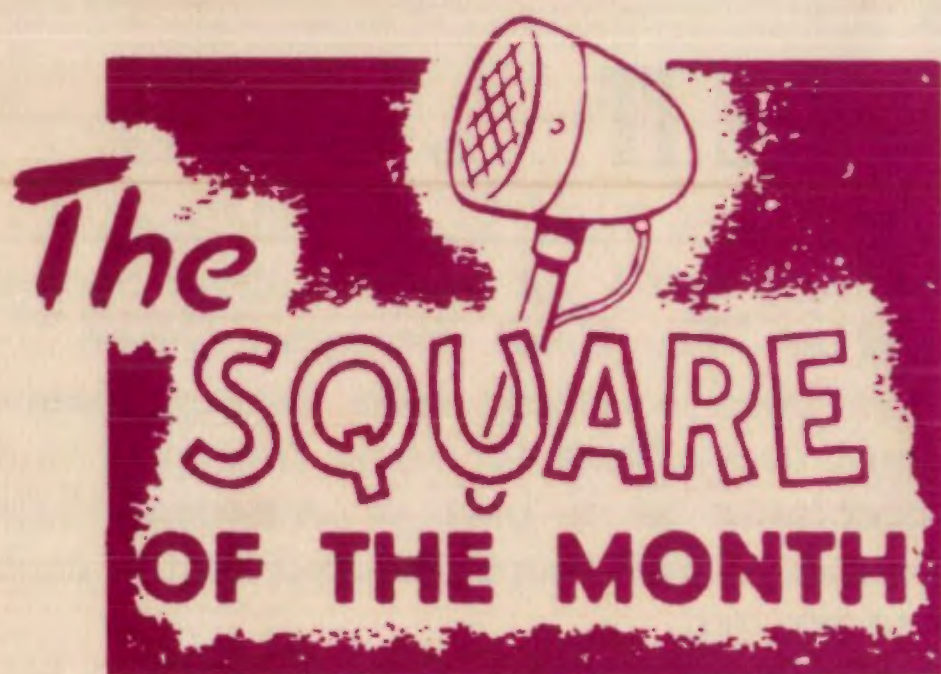
If Square Dancing is your hobby—If you feel Square Dancers are the greatest people in the world—if you enjoy real downright fun—then Asilomar is for YOU.

Brochures and applications will be mailed out in April—You may have one sent to you by writing Sets in Order Institutes, 462 N. Robertson Blvd., Los Angeles 48, Calif.

Special Note: Is Summer a bad time for you to get away from home? Are you one of the many people interested in a possible Special Institute to be held in the early winter months of the year? If so, let us know, c/o Sets in Order Winter Square Dance Institute—1956, 462 No. Robertson Boulevard, Los Angeles 48, California.

Two Sessions this Summer:
June 27th thru July 2nd—July 31st thru August 5th.

Bob Oggood



That Baird Man Known as . . .

PANCHO

ONE of the most colorful personalities in the whole square dance field, which abounds with them, is that of M. R. Baird of Santa Fe, N. M., known to his familiars as Pancho.

Square dance music is Pancho's main interest and it is brought to full flower in such enlivening calls as "Smoke on the Water," currently one of the nation's favorites; "Lady of Spain"; and "Out You Go," all of which are Pancho-originated. The first two are singing calls; the latter rhythmic patter.

Pancho and his wife, Marie, are on the staff of United Squares Vacation Institute held annually at Elkhart Lake, Wisconsin. They are also on the staff at The Shillings Lightning "S" Square Dance Camp, La Veta, Colorado. The Bairds sing and entertain at various square dance functions, including the Oklahoma State Festival. Pancho has a square dance band and has played for a number of top callers at the Broken Arrow Ranch in New Mexico. Pancho calls, too, as you know by his Western Jubilee recordings, some of the best available.

SMOKE ON THE WATER

By Pancho Baird, Santa Fe, New Mexico

Figure #1

Well now you allemande left your corner
And walk right by your own
Right hand swing old Sally Goodin
Swing a left hand there at home
Those ladies star right in the center
Till you meet your corner man
Then allemande left your corner
Partner right, a right and left grand
** Now there's smoke on the water, on the land,
in the sea
A right hand to your partner
Turn around and go back three
You'll do a left, right, left hand swing
Go all the way around
A right hand to your partner
Twirl her home and settle down.

Figure #2

Four gents center, make a circle
Turn it once around
Home you go, sashay your partner
Gents star right when you come down
Turn that star out in the center
Till your corner comes around
Then allemande left your corner
Grand right eight around the town
Repeat from **
Head gents bow down to your partner
Swing her round and round
Pass right through, go down the center
Separate go round the town
Walk right by your corner
Sashay your partners all
Then allemande left with the corner
Grand right eight around the hall
Repeat from **

PANCHO BAIRD. Here you can meet Pancho in an environment expressive of his burning interest, the shades and sounds of square dance music. On the following page, we present first installment of Pancho's article, "The Caller and Musicians."





THE CALLER and MUSICIANS

Can Be Perfect Square Dance Partners

By Pancho Baird

Chapter One

DURING the past several years numerous articles and books have been written by various authorities containing valuable information for a caller to use to help improve his calling. The requirements for a successful caller have been discussed and set forth in many ways; however, one very important point has been consistently overlooked by many callers, and that is the relationship with the musicians. It makes no difference how effective a caller is with his rhythm, clarity, timing, phrasing, and personality. If the calling is not coordinated with the music, the call is not going to be effective, regardless of how hard a caller tries. A poor musician can ruin a good call just as easily as a poor caller can. The purpose of this article is to discuss various ways and means that a caller and musician can integrate their activities to produce a better dance, whereby the dancers will enjoy both caller and music.

Understanding Caller

There are very few callers today who thoroughly understand just what is going on "back there" with the musicians. I have had the opportunity to play for a few of these callers, and I believe that all musicians will agree that it is much easier to work with a caller who understands some of the problems that a musician encounters during a square dance. I do not intend to convey the idea that the caller should direct every movement the musician makes; nor should the musician attempt to direct the caller, but I believe that all will agree that most of the directing in the past has come from the caller to the musician.

In order to qualify myself to speak for both caller and musician, it will be necessary for me to explain that I have been playing the guitar in a square dance band at least twice a week for the past five years. In New Mexico

we have member callers in our clubs, and this means that we play for at least ten different callers at each dance. Over a period of five years, a total of some 5,000 individual calls have been played. I have also played for some of the professional callers at The Broken Arrow Ranch for the past two years and at United Squares Vacation Institute in Wisconsin. In addition, I have called a few dances from time to time and have tried to qualify myself as a caller, in order that I might be able to provide better music for other callers. I am also a regular square dancer and this gives me, I believe, a three sided view of square dancing.

Music "Felt"

A caller should have a good understanding of music, insofar as various keys, speed and breaks are concerned. It must be realized, however, that most square dance musicians do not play by written music, and their arrangements are what they feel, rather than an arrangement that has been written and played note for note. Of course some tunes will vary with different bands, and some allowance must be made for this. One thing a caller should not do is try to impress the musicians with his knowledge of music and his ability to direct every instrument in the band. This makes a musician feel that the caller is not satisfied with the music, and consequently the musician will try too hard and will not play naturally. Furthermore, most musicians are rather sensitive people, and if they get the idea that the caller is dissatisfied with the music, and especially if the caller brings this to the attention of the dancers, they are very likely either to quit trying or to ruin the caller deliberately by playing off key, off beat, or by varying the speed of the music. These tactics can ruin the very best caller in the world, and don't ever think to the contrary.

NATIONAL CONVENTION

Highlights

Ruth and Lacy Cook of Oklahoma City, do their part to publicize the coming Convention. Here you see them in their Convention outfits. The decorations on her dress and his shirt are silk screen prints of the Convention poster and in the same colors. These make gay, eye-catching items.

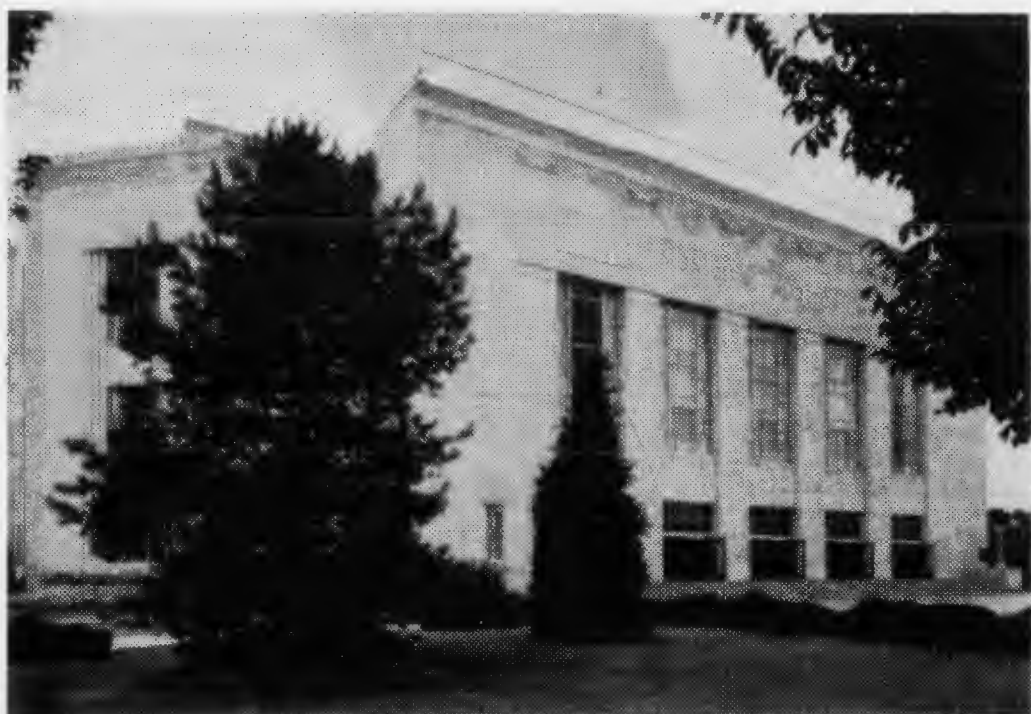


AFTER-PARTIES . . . The How-Dee-Doo-Dee Galaxities, After Parties of the 4th National Square Dance Convention in Oklahoma City, April 21-23, will be held each evening at the close of the Municipal Auditorium sessions. Thursday's and Friday's parties, April 21-22, will be held at popular Blossom Heath, while that on Saturday, April 23, will be staged in the glamorous Persian Room of the Skirvin-Tower Hotel in downtown Oklahoma City. Reservations, due to hall restrictions, must be limited to 700 each evening, tickets will be \$1.75 per person per night and sold on a first-come, first-served basis. All payments received after tickets are sold out will be returned. Several hundreds of After-Party tickets have already been sold, so if you want "in," get your bid in to Convention Headquarters, 2936 Bella Vista, Midwest City, Okla.

WANT A PLACE TO SLEEP? Howard Thornton, General Chairman of the National Convention, urges visiting dancers to make their hotel reservations as soon as possible, so that there won't be any disappointments later. Requests for housing reservations should be sent to Paul GraVette, 2612 W. Park, Oklahoma City.

BETTER IT IS TO PRE-REGISTER . . . If you have any idea at all that you MIGHT be lucky enough to be among the throngs attending the National Convention, send in your Pre-Registration. You can write Convention Headquarters for cards to fill out. Price: \$1.00 per person per day if you pre-register.

SPECIAL PARTIES . . Any groups desiring special luncheons, parties, or other get-togethers can have same by letting the Convention Headquarters folks know well in advance.



Oklahoma City's spacious Municipal Auditorium, where the National Square Dance Convention will be held in April, has many different halls and meeting rooms where dancers will hold forth. Photo Courtesy Oklahoma City Chamber of Commerce.

TEASING

Original Dance by M. R. "Pancho" Baird, Santa Fe, New Mexico

Record: Western Jubilee #587. Calls by "Pancho." #819 Instrumental.

Bow to your partner

Sashay your corner

Walk around left hand lady passing right shoulders back to back.

Go back and swing your partner 'round and 'round

Allemande left your corner

Sashay 'round your partner

Walk around partner passing right shoulders.

Gents star right and turn it once around

Pass your partner, allemande left your corners one and all

Gents walk past corner and turn original corner for a left allemande.

Join your hands and circle to the left go 'round the hall

Original partner is now on gent's right side.

Bow to your corner, promenade your partner

That corner girl was only teasing you.

The head two gents with your pretty little girl

Go in to the middle and back to the world

Head couples move to the center and then return to place.

Go forward again and make a right hand star

A left hand 'round your corner

This is a left hand turn $1\frac{1}{2}$ around.

Side couples to the center

Star once around from where you are

Allemande left your corner and you pass right by your own

Swing the right hand lady

Allemande left with same corner, then pass your partner by the right shoulder and swing the right hand girl for a new partner.

Promenade her right on home

Her name is Kitty, she sure is pretty

She's the gal that's teasing you.

Other names that rhyme can be used for this line.



ON THE COVER

The real meaning of a Square Dance Valentine, a Pretty Girl—the big heart and frilly lace, has even greater significance with us this month. Our cover girl is Vera Mitchell, who, as a little girl, spent two years in a German concentration camp. She met and married her husband, Harry, when he was with the American occupation troops in Austria. At present they live in Venice, California, where they have been Square Dancing for some three years. Vera says, "I am so happy to be in America—and to be Square Dancing." She indeed has added Valentine's Day as one more day of freedom for which we can all be grateful.

GIMMICK

Square Dancing

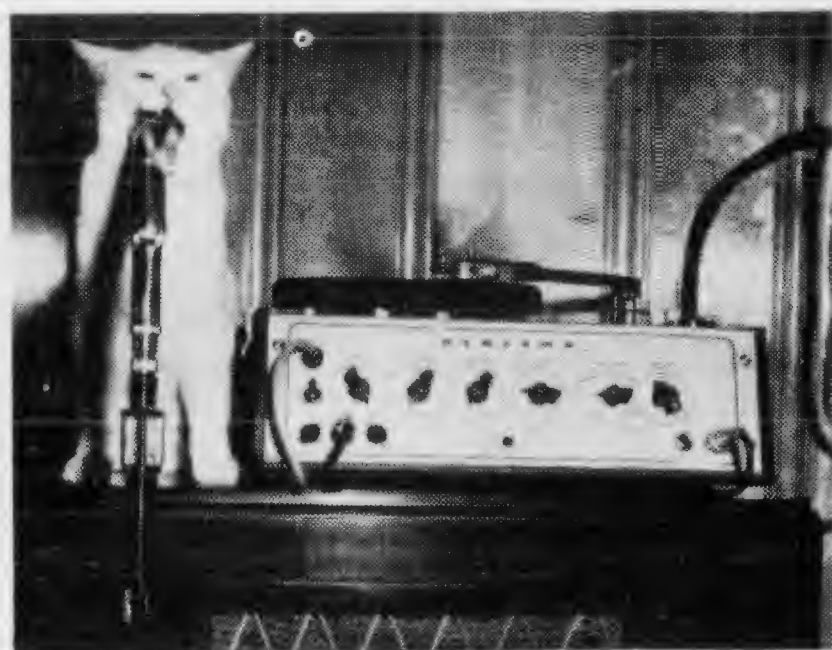
THERE'S something about the pattern form of the square dance that seems to tickle the imaginations of program chairmen and makes "square dance" exhibitions come out in a lot of different fields. We have seen square dancing in water ballets; square dancing on horseback; square dancing in wheel chairs; square dancing on ice skates and on roller skates. Could there be anything else to try? But, yes. We have it on good authority that in a recent Detroit air show—helicopters did a square dance in the air! And in a Disney movie scorpions bowed and swung to square dance music.

On this page we show you some other related "gimmick" square dancing, and tell you about the latest to come to light—that on tractors. The tractor square dance team which performed at the California Farm Bureau Convention in Long Beach featured one of two



(Above) Pooches for Partners. That's what these ladies in Reseda, California, have, as they make a star and the poodles look mildly interested. In the background is trainer J. King Ross, who thought up this novel exhibition.

(Right) Bagpiper "Scotty" Greeman blows in on the square dance hoedowns played for the Engineer's Club in Washington, D. C., while Joe Mazia calls. The dancers were thr-r-illed by the blowing of "Soldier-r-s Joy," etc.



Does this remind you of any caller you've danced to? Could he be calling his own version of Jack Hoheisel's "Cat's Meow"? Earl Pote of Casper, Wyoming, contributed the picture.

known tractor teams in the country, the other being in Yankton, South Dakota.

The California team is sponsored by the Agriculture Engineers of the California State Polytechnic College at San Luis Obispo. Drivers are students and the caller is Chuck Hammond of Pismo Beach. Performing intricate maneuvers within a 60-foot square, the four 3-wheel type tractors simulated the dance patterns. Farm implements acted as lady partners to the tractor drivers and key to the success of the exhibition lay in a quick hitching device allowing the "partners" to be picked up and dropped automatically; plus the expert operating ability of the drivers.





Homer and Betty Howell, Oklahoma City, Okla.

Waltz Quadrilles

THE MODERN WAY

By Homer Howell, Oklahoma City, Okla.

HOW many of us recall the old-time waltz quadrilles, especially the one that went: "First couple down center, and there you divide The lady goes right, gent the other side Honor your partner, and don't be afraid To take the corner lady and waltz promenade"?

Well, quietly but insistently, there has been a trend towards waltz quadrilles lately, not the old-time kind but a new and modern type of waltz quadrille that dancers are beginning to accept and enjoy. Several record firms have recently released music and instructions for these modern waltz quadrilles and dancers are buying and trying them. After all, a waltz quadrille is merely round dancing in a square formation, so it appeals to both square and round dancers.

For novices, there are simple waltz quadrilles like, "My Isle of Golden Dreams," "Hi-Lili," and, "Barbara Quadrille." These are surprisingly easy to learn and are sure to "sell"

the beginner on waltz quadrilles for all time. More difficult routines such as "Grand Square Waltz Quadrille," "Elizabeth Quadrille," and "Country Cousins' Star" are available for the more experienced dancers and are favorites for demonstrations and exhibitions. It's only a matter of time and demand until there will be a wide choice of music and dance patterns to fit the needs of any level and preference in waltz quadrilles.

Teaching these delightful dances is a little different from teaching ordinary squares and rounds, but not at all difficult. First, the dancers should have a simple understanding about musical phrases, or "paragraphs," so that they can time their action and footwork to fit the number of beats or measures in a musical phrase. After a careful walk-thru of the dance, the music is played and the "cue calls" are chanted or prompted (not sung) by the teacher, to prompt the dancers on the required movements. When the dancers have learned the steps and how to fit movements to music, they can proudly execute the dance alone, with no prompting from the teacher.

There is a deep-down satisfaction in dancing waltz quadrilles that sets them aside as being something "special" in the dancing realm. It is teamwork and joy-sharing in a simple, easy-to-learn way, and it's a safe forecast that these lovely dances will soon find a prominent place on dance programs throughout the nation.

PROCEDURE FOR SUBMISSION OF NATIONAL CONVENTION BIDS

THE purpose of this procedure is to clearly define how, when and to whom a bid will be submitted, the material and information that should accompany the bid, and the conditions which govern the selection of the host city for the convention.

The executive committee desires to emphasize their deep-rooted conviction in the worth of the National Square Dance Convention and to point out to all concerned that serious and careful consideration should be given to the submission of a bid. Pre-bid thought and planning is an indication of the ability of a sponsoring organization to successfully carry out and enrich the traditions of the convention. It must be foremost in our minds that the convention is basically for square dancing and its related activities and must be planned and staged primarily for the enjoyment of square dancers.

1. Bid should be submitted for the second year following the current convention and should be in the hands of the chairman of the executive committee at least thirty (30) days prior to the opening date of the current convention. (Example: Bids for the year 1957 should be submitted prior to March 21, 1955, to Carl E. Anderson, 330 W. Cypress Ave., Redlands, Calif. Dates and chairman will change each year.

2. Bid should be submitted and convention sponsored by a recognized, active square dancers' association, preferably with past experience in the planning and staging of successful square dance festivals or jamborees.

3. Sponsoring association should include pledges of support from the various civic organizations such as the chamber of commerce, park and recreation department, city officials, and hotel, motel and restaurant associations, insofar as possible.

4. Bid should include a general outline of eating and housing facilities with the rates for hotel and motel accommodations.

a. Hotel and motel associations should agree to maintain their standard current rates during the convention.

5. Sponsoring association should indicate degree of support and co-operation to be expected from their local callers' group, or, lacking an active callers' organization, from the individual local callers. Harmonious relations

with the local callers are a prime factor in a successful square dance convention.

6. Condition outlined in paragraph 5 should also apply to the local musicians.

7. It is equally important to the success of the convention that the sponsoring association pledge to appoint as the convention general chairman an active square dancer and not an active professional caller.

8. Sponsoring association should indicate that all profits derived from the convention will be used for the furtherance of the square dance activity and the means by which this will be accomplished. However every effort should be made to keep the expense of the convention to the square dancer at a minimum in order to encourage wide and active participation.

9. Sponsoring association should indicate their acceptance of the published "Statement of Policies for Conduct of National Square Dance Convention," prepared by the executive committee April 24, 1954. Copies may be obtained from the chairman of the executive committee.

10. A detailed outline should be submitted of the available convention facilities indicating location and suitability to square dancing, i.e., acoustics, type of floors, meeting rooms, booth space, etc., and accessibility to other facilities such as hotels, motels, restaurants and shopping district.

11. Bid should include general information relative to geographical location, accessibility by rail, air and highway, estimated number of square dancers in the surrounding area, years of active participation in square dancing, etc.

12. Proposed dates, with several alternatives, may be submitted but convention should be definitely planned for the period between March 15 and July 15.

13. The selection of the host city by the executive committee will be announced during the current convention following the submission of bids. Thus the host city will be announced approximately two years prior to the date of the convention for which the bid has been submitted and will permit earlier and more complete planning.

14. The selected host city should then be prepared to announce firm dates at the convention to be held the following year.

BAILE DE LA CUADRILLA EN VIEJA MEXICO

or Square Dancing in Old Mexico

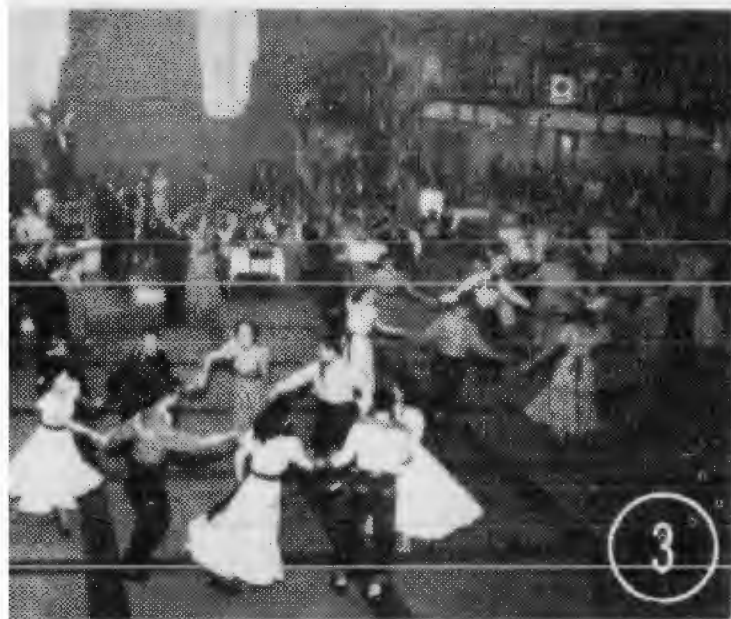


YES, "South of the Border" square dancing is flourishing, too, thanks to the efforts of two transplanted Californians, Win and Ed Edgerton from Carmel. Three years ago, after having enjoyed square dancing in the States, the Edgertons moved to Mexico City to live. They missed their square dances so decided they should do a little pioneer work in the activity. They met with a solid wall of apathy in the American colony where they started, at first, since there had never been a caller or any square dancing until their arrival.

The Edgertons persisted, however, and last November their second beginners' group, sponsored by the Tenochtitlan Square Dance Club, graduated, with 150 square dancers attending. There were also four callers besides the Edgertons, for the latter have been teaching a callers' class. "One of them," opines Ed, "is going to be better than teacher." Ed specializes in teaching and calling patter calls; Win does the singing calls.

They have six groups of dancers, Mexicans and Americans, but, in the event you plan to visit the Edgertons' dances on your Mexico City vacation, don't be deterred—Ed calls in English! The Edgertons are always happy to welcome square dance visitors, as witness one dance where there were a couple from Seattle, one from Sun Valley, California, and one from London, England.

We tip the sombrero to these enthusiastic folks who have carried their love of square dancing across a nation's border.



(1) Meet Ed and Win Edgerton, square dance pioneers in Mexico City. The drink she is about to sip is LEMONADE.

(2) Here is Ed with some senoritas who participated in the graduation exercises at Instituto Antonio Alzate, an all-Mexican high school, where their 25-minute exhibition of American square dancing stole the show.

(3) Ed is shown here calling for an exhibition dance last July 4 in Mexico City, under the auspices of the Mexican North American Institute of Cultural Relations. There were 1100 spectators.

(Below) This American and Mexican group comprises three squares of exhibition dancers for whom Edgerton has called in assorted spots.



STYLE SERIES:

THE COUPLE PROMENADE

FEW figures in Square Dancing get more of a work-out than the common ol' garden variety couple promenade.

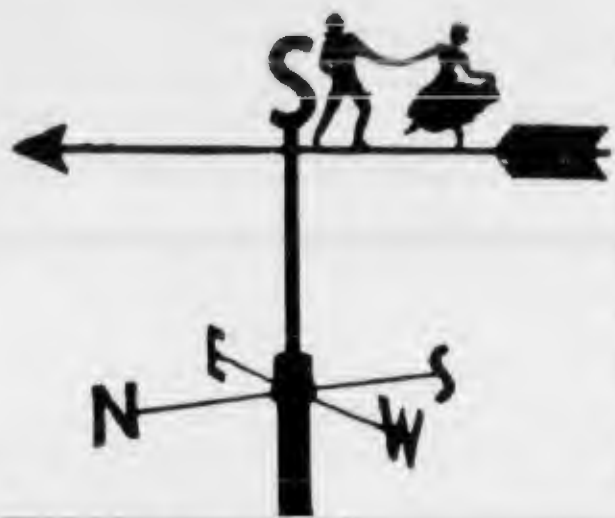
From the first half hour in a Beginner's Class, where the few basic steps are introduced to the newcomer, and up through the most advanced dancing, the promenade plays a very prominent part.

It's difficult to say in which form the promenade position was first introduced. Perhaps it was the bent arm of the gentleman offered to his partner, but today's Square Dancing has developed several favorites. The type of promenade used determines the method of arriving at the home position.

One of the more common forms found in many parts of the country is that shown in Figure One. Right hands are joined on top; left hands underneath. Hands are held comfortably high for both dancers and the man's palms are up—the ladies' down. What guiding the man is to use is indicated by a slight lead and not a yank or tug. In order to move in time with the music and to arrive home in time for the next call, the secret is to promenade close to the center of the set (Illustration 2) and not spread out to the walls.

Other common promenades include (3) the left hand on top, (4) Varsouviana, (5) Hooked elbows, and (6) Skaters, or courtesy turn position.





'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Nebraska

The Tri-State Recreation Council of Benkelman has elected new officers for 1955. Don Berggren, Imperial, Nebr., is President; with three Vice-Presidents, Jake Stevens of Eckley, Colo., Alta Hier of Imperial, and Loyal Fortmeyer of Goodland, Kansas. Marie Uphouse of Benkelman is Secretary and Emmor Graves, Benkelman, is again Treasurer. During the past year the Council has sponsored local square dances, importing such callers as Bob Osgood, Butch Nelson, Marvin Shilling, and Johnny Le Clair. Several Council callers are conducting beginners' classes and Leo Barnell is teaching a round dance class.

Beginning Sunday, December 12, with Jim Faulkenberry of Blue Springs, Mo., a series of monthly open dances is being held at the Live Stock Exchange Building in Omaha. Les Gotcher, Ray Smith, and Al Scheer, will call the March, April and May dances, respectively.

On New Year's Eve a Square Dance Frolic was held in the Fremont City Auditorium, with music by the Hayloft Trio of Omaha . . . and another holiday party of note was that given by Forrest Bronson of Council Bluffs for his friends on December 28 at the Omaha Live Stock Building.

Florida

Miami Beach will be the glamorous setting for Florida's Third Annual Square and Folk Dance Convention on April 29 through May 1st. There will be Workshops all day Friday and Saturday presided over by some of the country's finest leaders; a square dance breakfast and style show will lend festive presence; there will be swim-parties, and big air-conditioned halls for the dancing.

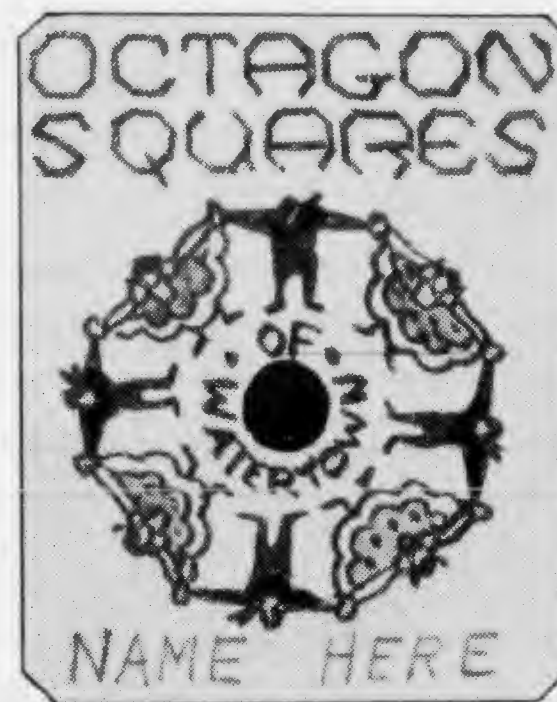
The Florida West Coast Leaders' Assn. and the Tampa Recreation Dept. got together on January 14-15 to sponsor a Festival of square, round, and folk dancing. Workshops and swapshops were featured, as well as a lot of good dancing.

Washington

Heber Shoemaker continues on KING-TV every Tuesday night with Texas Jim Lewis on a western show called Junction Jamboree, which features square dancing 3 times in a 30 minute show. This show has brought lots of new people into the square dance family and is viewed with interest by both dancers and non-dancers.

Wisconsin

New officers of the Wisconsin Square Dance Leaders Council are: Mrs. Martha Clark, Milwaukee, President; Lyle Leatherman, Oshkosh, Vice-Pres.; Mrs. Ruth Johnson, Kenosha, Secretary; and George Ziemann, Milwaukee, Treasurer.



In Watertown, there is a nationally famous 3-story octagonal house and this landmark was the inspiration for the name "Octagon Squares" chosen by the Watertown square dance club. The unusual badge pictured here was designed by Mrs. Ralph Ebert, a club member. It is distinctively recognizable and lends itself well to club decorations.

The Wolf River Area Callers' Assn., a district group including callers in six central Wisconsin counties, celebrated their second anniversary with a Jamboree for all dancers in the area, held at Appleton High School. Manning and Nita Smith from Texas were the callers for this special occasion.

Oregon

Roseburg was spotlighted on December 5, when more than 500 square dance enthusiasts journeyed in for the Buckeroo Club's 2nd Annual Jamboree, and all in spite of a heavy rain. Callers featured on the Sunday program included Lloyd Lewis, Martin Carter, Jay Blair, Clyde Charters, Ruth Stillion, Harry Yoder, Doug Fosbury, B. M. Antle, Ray Hageman, Francis Walling, Howard Barnard, Bill Kirk, Bill Cyphert, G. W. Gwyn, Leon Gorton, Mel Stricklett, Hans Stelzenmueller, Norval Cockeram and Hal Haskins. Curley Reynolds was M.C.

Iowa

The Northwest Iowa Callers' Assn. recently sponsored a Square Dance Jamboree at Cobblestone Ballroom, near Storm Lake, with Doc Alumbaugh the featured caller. This climaxed a six months' period of able leadership by Walt Fuhrman of Cleghorn; Clete Jennings of Storm Lake; and George Mundy of Quimby.

Arizona

Your Sets in Order Square Dance Calendars should be boldly marked with the dates of Feb. 25-26, for then is when square dancers converge upon Phoenix for the 8th Annual Valley of the Sun Festival and Fiddlers' Jamboree. Dancing will be held at the Phoenix Union High School Gym, and Mike Michele is General Chairman. Co-sponsored by the Phoenix Parks Dept., the Festival will feature, besides the dancing, a Saturday morning breakfast at Bud Brown's Barn; a Style Show under the direction of Florence Perchang on Saturday P.M. at the Gym; exhibitions in the charge of Johnny Walker; and the Fiddlers' Contest under the direction of Harold Wilson. There will be After-Parties also, of course.

Recently elected officers of the Yuma County Square Dance Assn., are John Krackenberg, President; Babe Avery, Vice-Pres.; and Vida Lee Hightower, Secy.-Treas. On January 28, the association sponsored a dance at the Eagles Hall, with the Belles and Beaus as Host Club, and Harley Smith from Los Angeles as caller.

Tucson has recently formed a club called Boots and Slippers, wherein the dancers hold the reins of office. First officers are Clem Marcoe, Lex Eager, Jenny Meyer, and Garnet Renaker. The group plans to have out-of-town callers as well as the very fine local ones.

Indiana

In South Bend the Callers' Club has inaugurated a new set-up for their meetings during 1955. Regular monthly business meetings have been changed from Monday nights to fourth Sundays, when a business meeting will be held at 2:30 P.M. for an hour or so, and this is followed by a square dance workshop. A pot-luck supper will be followed by more dancing for those who wish to stay. The group has been quite active in that they have sponsored Ed Gilmore for a Callers' Workshop and Dance; a subscription dance for the Hoosier Square Dancer Magazine, whose editor is Carl Geels; and they also choose the Dance of the Month, on which they work especially. Club officers are John Nice, Warren Weaver, Edith Sostack, Ron Rich, Andy Smithberger, and Polly Miller.

Alabama

Folks have been square dancing in Lanett, Alabama, for about five years now, have four clubs going, with some 85 couples as members. Jimmy Clossin from Texas via Florida started things off with a 3-day course in 1949 and Fred Caswell has carried on ever since. The Second Annual Square Dance Round-Up was held in Lanett on December 11, when callers and dancers were present from Florida, Georgia, North and South Carolina, Tennessee and Alabama.

The Birmingham Square Dance Association announces its Second Annual Square Dance Round-Up to be held March 19 at the Y.W.C.A. in Birmingham. Dr. Fay Randall is chairman of the committee on arrangements. Callers interested in appearing on the program may write to him at P.O. Box 1577, Birmingham 1.

Kansas

Members of the Lancers Couple Dance Club and the Carefree Square Dance Club of Salina, Kansas, made up 3 squares and put on a demonstration dance for the ladies of the Miriam Rebekah Lodge No. 8 in Salina. After the demonstration, the men danced with the ladies of the lodge, some of whom were familiar with old time dancing, and they had a wonderful time. One peppy little lady on the floor was 84 years old. Part of this same group of dancers have gone to the hospitals at Fort Riley and Smoky Hill Air Base and danced with the men there who were able. The clubs find this a most rewarding activity.

MISSOURI RIVER GAL

Original Music and Dance by Cleo Harden, Coalinga, Calif.

Record: Windsor 7625.

Starting Position: Open dance pos, both facing LOD, inside hands joined.

Footwork: Opposite footwork throughout, steps described are for the M.

Measures

1-4 Step, Brush, Step, Close; Step, Brush, Step, Close; Turn, —, 2, —; Step, Close, Step —;

Step fwd in LOD on L ft brush R ft fwd, step fwd again on R ft, close L ft to R; repeat, starting R ft; partners then make a $\frac{3}{4}$ turn away from each other with 2 slow steps, M turning L face and stepping L-R, to end with partners facing, M's back twd center, and joining M's L hand with W's R; step to L side in LOD on L ft, close R ft to L, step again to L side on L ft, turning $\frac{1}{4}$ R on L ft to face RLOD.

5-8 Repeat action of meas 1-4 moving in RLOD and starting on R ft, ending with partners facing, M's back twd center and partners joining both hands.

9-12 Step, Close, Step, —; Cross/Pivot, —, Touch, —; (back-to-back)

Step, Close, Step, —; Cross/Pivot, —, Touch, —; (face-to-face)

Step to L side in LOD on L ft close R ft to L, step again to L side on L; release M's L from W's R hand and with trailing hands at shoulder height, step on R ft across in front of L and pivot $\frac{1}{2}$ L face on R to take a back-to-back pos with partner, M facing twd center, touch L toe beside R while releasing M's R hand from W's L and joining M's L hand with W's R. Repeat, moving in RLOD, making a L face pivot to face partner and ending in closed dance pos.

13-16 Two-Step Turn; Two-Step Turn; Fwd, —, Back, —; Back, —, Open Out, —;

Starting L ft, do 2 turning two-steps making a $\frac{3}{4}$ CW turn so that M faces in LOD and W in RLOD; with slow steps, step fwd in LOD on L, step bwd in RLOD on R; step bwd again in RLOD on L, step fwd in LOD on R as W pivots $\frac{1}{2}$ R on her L ft so that partner end in open dance pos, both facing LOD with inside hands joined.

17-24 Step, Brush, Step, Close; Step, Brush, Step, Close; Turn, —, 2, —; Step, Close, Step, —; Step, Brush, Step, Close; Step, Brush, Step, Close; Turn, —, 2, —; Step, Close, Step, —;

Repeat action of meas 1-8.

25-28 Two-Step Turn; Two-Step Turn; Forward, —, Back, —; Back, —, Forward, —;

Repeat action of meas 13-16, except to keep closed pos, M facing LOD.

29-32 Two-Step Turn; Two-Step Turn; Twirl; Twirl;

Starting L ft do 2 slow turning two-steps making complete CW turn; W then makes 2 complete R face twirls under her own R and M's L arm with 4 steps, R-L-R-L, as M takes 4 short steps fwd in LOD, L-R-L-R. End with partner in open dance pos, both facing in LOD, with inside hands joined and ready to repeat the dance.

Repeat entire dance for a total of three times.

ENDING

At end of third and last time through the dance, W does a fast second twirl with 3 steps, R-L-R, during ct 1 and 2 of meas 32, partners face each other with M's back twd center on ct 3, then "chug" away from each other on free ft, M's R and W's L, as they kick other ft fwd and acknowledge.

THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

FEBRUARY, 1955

Rounds, Squares and Breaks sent in by callers from nine different states and the District of Columbia appear in this issue of "The Workshop." Over 4500 subscribers to "The Workshop" are benefitting each month through the new material received from callers and dancers from all over the country. "The Workshop" idea is growing and we would like your ideas and dances to use in future issues. When submitting Squares or Rounds, please be sure they are written as you want them to appear. Dances are printed as received.

"The Workshop" goes only to those who subscribe to the special Caller's Edition of Sets in Order. The cost is 10c per issue (\$1.20 per year), and is bound right into your monthly magazine. Pass the word along to your friends who do not subscribe. We would like to share "The Workshop" and Sets in Order with them.

THIS OLE HOUSE

Original by Marcus Long, Dallas, Texas.

As Called by Ross Carney
Longhorn Record #109.

A. Four gents star out in the center
One time around in a right hand star
You can left hand swing your partner
Back right in like an allemande thar
Shoot that star pick up your partner
And you'll promenade the floor
Promenade home with your honey

Ain't gonna need this house no more

B. You've gotta waist swing with your partner
Balance all then box the gnat

You've got time to go to your corner

Box the flea from where you're at.

(The California version of box the gnat and flea is used, following the waist swing the couple balances right hand in right hand, the gent simply makes an arch, the lady turns under the arch and the gent steps around her, then immediately pulls her by, passing right shoulders and goes to original corner, with a left hand, makes an arch, lady steps under, gent steps around, pulls corner by and is now facing original partner for a weave the ring.)

You've got time to weave the ring

Until you meet on yonder shore

You've got time to swing your partner

She's the girl that you adore.

C. Chain four ladies through the center

Turn 'em around and chain 'em back

You can left hand swing your partner

Waitin' there at your ole shack

Right hand round your right hand lady

Then you walk right by your own

Left hand swing your corner lady

Once and a half, then meet your own.

Sequence of dance:

A-B-C-B-A-B-C-B.

'ROUND THE CORNER QUADRILLE

By Jerry Helt, Cincinnati, Ohio

Record: Dot Label—My Mary, No. 15004-A.

Foot Work: The same for lady as for man in a circle of four couples.

1-4 Two-Step Left, Two-Step Right

In a circle of eight hands joined, face left and do four two-steps (RLOD.)

5-8 Walk 2, 3, Face Out

Still facing left, walk three steps, on the fourth count everyone does a 1½ left face turn facing out (RLOD).

9-16 Repeat meas 1-4 and 5-8 (LOD). On last count do a left face turn facing square in home pos.

17-20 In 2, 3, Touch

Everyone walks to the center of the set L-R-L, touch right foot at the ball of the left foot, hands joined high.

21-24 Out 2, 3, 4

Everyone backs out four counts R-L-R-L, at this point the circle is at arm's length.

25-28 Step Behind, Side Swing

Grapevine to the left, swing right foot across in front of left foot.

29-32 Step Behind, Side Close

Grapevine right starting with right foot close left to right on fourth count.

33-40 Allemande Left

Allemande left with a left hand star.

41-56 Promenade

Promenade the left hand lady in skater's pos, gents right hand in small of lady's back, lady's left hand in gent's left hand.

57-64 Head Ladies Chain Sides, Turn

1 and 3 ladies chain while 2 and 4 turn in skater's fashion.

Repeat from beginning with sides active on meas 57-64.

Repeat from beginning with all four ladies doing a ¾ chain on meas 57-64.

Repeat meas 1-32 and bow to partner.

BREAK

By Jim York, Mill Valley, Calif.

Allemande left, allemande thar

Go right and left and form a star

Back around boys, but not too much

Eight rollaway and throw in the clutch

Same little girl a right hand all the way around

Then allemande left and away we go

A right and left, then do paso

Partner left and corner right

Partner left, a left hand around

A right to the corner and pull her by

Box the flea with sweetie pie

Gals star left three quarters 'round

And allemande left with your left hand, etc.

LITTLE SPANISH TWO-STEP

By Scotty and Doris Garrett, Seattle, Wash.

Record: Aqua Label No. 203.

Starting Position: Open dance pos, partners facing LOD, inside hands joined.

Footwork: Opposite footwork for M and W throughout, steps described are for the M.

Measures A

1-4 Face to Face; Back to Back, Pivot;
Progressing fwd in LOD, starting L two-step face to face; R two-step back to back, drop hand holds and do R face pivot on R foot to back to back pos to travel in RLOD, joining man's L and woman's R hands.

5-8 Side, Behind; Side, Turn; Side, Behind; Side, Touch;

In a "grapevine" step, step to L side in RLOD on L foot, step R foot across in back of L; step to L side on L foot and do L face turn to face partner, join both hands; step to R side in RLOD on R foot, step L foot across in back of R; step to R side on R foot and touch L beside R keeping weight on R foot, drop man's L and woman's R hands.

9-16 Repeat meas 1-8, taking partner in closed dance pos.

B

17-20 Two-Step; Two-Step;
Starting man's L, take two turning two-steps to complete a three-quarter turn progressing in LOD. End in Banjo pos, R hips adjacent, M facing LOD.

21-24 Walk, 2; Two-Step, Touch;
Starting L foot, walk fwd in LOD two steps, L, R, then L two-step fwd and touch R beside L. W does slight lift with L instead of touch.

25-28 Walk, 2; Two-Step, Touch;
Keeping R hips adjacent, starting R foot walk bkwd in RLOD two steps, R, L, then R two-step bkwd and touch L beside R. W also does touch.

29-32 Walk-Around, 2, 3, 4;
Walk around in four steps, L, R, L, R, retaining Banjo pos and making one and one quarter turn to end M facing wall. On 4th step, maneuver to face to face pos, join both hands.

C

33-36 Banjo, Swing; Back, Face; Banjo, Swing; Back, Face;
Step fwd L into banjo butterfly pos, R hips adjacent (both arms extended to side), swing R fwd; step back on R, step L to face partner; step fwd R into butterfly pos, L hips adjacent (arms extended), swing L fwd; step back on L, step R to face partner.

37-40 Step, Pivot, Touch; Step, Pivot, Touch;
Dropping man's L and woman's R hands, step to L side in LOD on L foot doing L face pivot to back to back pos; drop man's R and woman's L hands, step to R side in LOD on R foot and touch L beside R; step to L side in RLOD on L foot making R face pivot to face partner and join both hands, step to R side on R foot, touch L beside R.

41-48 Repeat meas 33-40 and take partner in closed dance pos.

49-64 Repeat meas 17-32, ending with man's R and woman's L hands joined and face LOD to repeat dance.
Dance repeats twice.

ENDING

Turn Away, 2, 3, Dip;

Release partner and in three steps do individual turn away (M does L face turn—W does R face turn), step L, R, L, to face partner (M facing wall), join R hands and step back on R pointing L forward in dip balance.

THIS OLE HOUSE

By Adalaide Courtney, Washington, D.C.

Longhorn Record

(A Round Dance Mixer)

Open pos, both facing LOD, inside hands joined. Opposite footing throughout.

Walk, 2, 3, Turn; Back up, 2, 3, 4 in LOD

Walk fwd, in LOD, man starting L ft 4 steps, pivoting in toward partner to end back to LOD. Back up 4 steps in LOD, inside hands joined.

Walk, 2, 3, Turn; Back up, 2, 3, 4 in RLOD

As above except travel in RLOD.

Pas-de-Basque Out and Pas-de-Basque In

Still facing in LOD.

Turn Away, 2, 3, 4

Man turns to his L to girl behind—Lady turns to her R to man forward.

Two-Step Turn—Two-Step Turn

One CW turn in closed dance pos, using two two-steps.

Twirl; Twirl

Lady makes R face twirls under her own R and man's L arm.

Dance pattern to this record 8 times, ending with 4 walks, 2 twirls for lady and bow.

SUSANNA

By O. K. Insley, Englewood, Colo.

Done to McGregor Record #613 WOC.

OPENER AND FINISH

**Everybody swing your honey, boys,
Swing her high and low,
Allemande left with your ole left hand,
Around the ring you go,
It's a grand old right and left, boys,
Walk on your heel and toe
Meet your honey and promenade,
With Jane and Jack and Joe.**

FIGURE

**The first and third lead to the right,
Change partners there and swing,
Take that gal across the ring
And do the same old thing
Take those gals to the center
And circle till you're straight
When you're straight do a do-si-do
And don't you boys be late
It's partners by the left hand,
The opposite by the right,
It's partners left and home you go,
And promenade all night.**

All singing—

Oh Susanna, don't you cry for me

I come from Louisiana with a banjo on my knee.

Repeat figure for sides, then heads and sides, then repeat opener for finish.

Note—To time this right, each gent swings each girl twice and in the do-si-do in the center, the girls twirl twice.

DANCER—BREAK

Al Shipley, Kenosha, Wis.

Ladies center back to the bar
Gents to the center right hand star
Backs by the left and pass your maid
Pick up the next for a star promenade
Ladies turn back and meet this (same) gent
With a right hand around
Corners all left hand 'round
Partners right halfway 'round
Back by the left all the way 'round
Gents star right across the land
Opposite lady left allemande
Dance right into a right and left grand
Right and left on a heel and toe
Meet your partner on you go
Catch the next for a dopaso

Patter.

Turn this girl and promenade.

Repeat 3 more times or for a break meet partner and promenade.

SWINGING ON THE ROBERT E. LEE

By Larry Davidson, Long Beach, Calif.

Record: Windsor #7110.

Intro:

Well now you bow to your partner
Gonna give her swing
Sashay your corner on the left of the ring
See-saw your partner, watch her sparkle and gleam

Swing on the corner with a full head of steam
Allemande left and you pass by your sweet
You swing with the next, she's the belle of the fleet

Now promenade home singing that melody
Swinging on the Robert E. Lee.

Figure:

And now the head couples balance and swing
Promenade just half the outside ring
A right and left through—turn them around
The two ladies chain right across the old town
And now the four ladies chain on the tide
Roll promenade—you promenade your pretty little bride

Promenade with me walking down the levee
Swinging on the Robert E. Lee.

SAN LEANDRO RAMBLER

By Luke Raley, San Leandro, Calif.

First and third go forward and back
Forward again and box the gnat
Pull 'em by, go 'round one
Go into the middle and box the flea
Pass back to the side of the sea
Split that couple and line up four
Forward eight and back with you
Forward again and pass thru
Arch in the middle and the ends turn in
A right and left through and gone again
Turn 'em boys and pass thru
Split that couple and line up four
Forward eight and eight back out
Arch in the middle and the ends turn out
Go 'round one like you always do
Then down the middle and cross-trail thru
Split the ring go 'round one
Into the middle and box the gnat
Right and left thru the other way back
Turn 'em boys and pass thru
Allemande left, etc.

WABASH CANNON BALL

By Bill Hansen, West Covina, Calif.

1.—Swing on that corner boys
She's pretty as can be
Now swing with that next girl down the line
She's young and fancy free
Now swing that gal across the hall
She's long and she's tall
She's your combination
Of that Wabash Cannon Ball.

Tag:

2.—1 and 3 with a right and left thru
Now turn your girl around
Lead to the right and circle four
And don't you dare fall down
Break at the heads and form two lines
Forward and pass thru
Turn to the left go single file
She'll left hand star with you
Gents double back on the outside track
And pass your partner twice
Whistle as you pass her
Box the gnat the corner nice
You promenade this partner
Pull the throttle and highball
Take her home and swing her
To the Wabash Cannon Ball.

3.—Do sa do your corner
See-saw your partners all
And swing your honey 'round and 'round
To the Wabash Cannon Ball.

Repeat No. 2 and No. 3 once more for heads and twice for the sides.

4—All four ladies grand chain
To the guy across from you
Chain right back across that set
It's once and a half you do
All four gents right hand star
Around the inside hall
Back and swing your honey 'round
To the Wabash Cannon Ball.

Repeat No. 3 only.

YORK'S DEAL

Ladies to the center and back to the bar
Then allemande left and allemande thar
Go right and left and form a star
Back up boys in a right hand star
Spread that star but not too much
Box the flea and throw in the clutch
Go twice around on the heel and toe
With the same little girl—do-paso
It's her by the left, corner by the right
Her by the left, a left hand around
The four gents star across the town
Turn the opposite lady with a left allemande
Partner right—go right and left grand.

SLAM ON THE BRAKES

By Marie Gray of Tucson, Arizona

Ladies to the center and back to the bar
Gents to the center with a right hand star
Opposite lady like an allemande thar
Back up boys but not too far, now
*Throw in the clutch—slam on the brakes
Swing your own, she's got what it takes,
Now promenade, you gay old blades
There's no one cuter than your own sweet maids.

*On this call, gents release girls as in regular throw in clutch movement, and on "Slam on the Brakes" they are in position to stop and swing original partner.

CORINNA

Original Dance by M. R. "Pancho" Baird,
Santa Fe, New Mexico.

Record — Western Jubilee #587 — With calls by
"Pancho"; No. 819—Instrumental.

Introduction:

Bow to your honey, get a way down low
Join your hands and away we go
Circle to the left in a pretty little ring
Break that ring with a corner swing
Get her on the right, hug her up tight
Circle to the left with all your might
Eight hands up and run to the middle
And pat your foot to the tune of the fiddle
With a one—two—three—four
Swing the corner on the side of the floor
Swing that lady go 'round and 'round
Then put her on the right when you come down
Swing your opposite across the hall

Original partner.

You ain't swung her tonight at all
Allemande left with your left hand
Partner right go right and left grand
Meet Corinna coming down the ring
Take her along and everybody sing

Chorus:

Corinna —, Where you been so long?
Serenade Corinna, sing her a song
Now swing Corinna, swing all night long.

Figure:

Ladies to the center and back to Joe
Gents star right on a heel and toe
Turn that star in the middle of the town
Back with the left when you come down
Meet Corinna and walk on by
Take Sally Goodin and you get her on the fly
Get 'ol Sally in a star promenade
With an arm around, don't be afraid
Gents swing out and all the way 'round
Ladies to the middle when you come down
Ladies star with a right hand high
Gents smile as you go by
Do-Pa-So and a little more do
A right to your corner and home you go
Turn this girl with a left, corner with a right,
return to first girl with a left hand turn.

Turn your partner with a left hand around
Ladies star in the middle of the town
Same gent with a left hand swing
Pick up the corner, promenade Corinna
Repeat Chorus.

Break:

Allemande left and the ladies star
Four gents stay right where you are
Allemande left in the same old way
Gents star right and ladies stay
Allemande left with your left hand
Partner right for a right and left grand
The above is a Triple Allemande.
Meet Corinna comin' 'round the ring
Meet that lady and you give her a swing
Allemande left in the same ole style
Promenade go single file
Trail your lady 'till your feet get sore
With a boot-heel kicking up splinters on the floor

CORINNA - Continued

Gents step out and take a back track
Pass your own when you get back
All around your left hand lady
Right shoulder walk around.
See-Saw 'round your own little baby
Left shoulder walk around.
Allemande left on the corner of the ring
Promenade your own and everybody sing
Repeat Chorus.

THE OPPOSITE ONE

A Fun Dance

By "Zeke" Fallis, La Mesa, Calif.

First and third you bow and swing
Lead on out to the right of the ring
Circle up four you're doin' fine
Break at the head and form two lines
Now forward eight and back that way
Two and four do a half sashay
Now forward eight and back with you
Forward again and pass thru
Turn alone, let's have some fun
Now box the gnat with the opposite one
Gents with gents, ladies with ladies.
Face your partner and swing that maid
Original.
Take your lady and promenade
Back track now and take her along
Without releasing hands, you turn individually
and promenade the other way back.
Hey! That's my mistake you're all goin' wrong
Gal's roll back to a left allemande
Partner right and a right and left grand
Repeat for side couples, with heads doing
the half sashay.

YAKIMA TRAILS

By Ted Powell, Yakima, Wash.

Record: Any good hoedown.

Introduction: Caller's choice.

Figure:

1st couple stand back to back
Bump just halfway 'round that track
Crowd in between the opposite two
Forward four and back with you.
Now two by two you cross trail thru
No. 1 gent and No. 3 lady act as one person
and No. 3 gent and No. 1 lady act as one for
the cross trail thru.
Around just one and have a little fun
Forward eight and back with you
Now the center four cross trail thru
Each person does a cross trail individually.
Around just one, you're not thru yet
And box the gnat at the head of the set.
Now forward four and back with you
And forward again with a right and left thru
And turn right back with a do si do
Caller's choice on do-si-do patter here.
Corners all with a right hand 'round
Partner left like an allemande thar
And back 'em up boys in a right hand star
Now throw in the clutch and put 'er in low
It's twice around the ring you go
You pass your own and take the next for a left
allemande, etc.

CALENDAR OF SQUARE DANCING EVENTS

- Feb. 5—N. Central Dist. Winter Fest.
Arkansas City, Kans.
- Feb. 5—3rd Ann. Houston Couple Dance Fest.
Houston, Texas.
- Feb. 5—8th Ann. Carrot Fest. Dance
Holtville, Calif.
- Feb. 11—Central Puget Sound Council's Winter Fest., Civic Audit., Seattle, Wash.
- Feb. 12—Western Square Dance Assn. Dance
Armory, Sweetwater, Texas.
- Feb. 18-19—4th Ann. Dixie Jamboree
Rec. Hall, St. George, Utah.
- Feb. 19—7th Ann. Eb 'n' Ely Jamboree
U. of Md., College Park, Md.
- Feb. 19-20—2nd Ann. Fresno Convention
Fresno, Calif.
- Feb. 20—Danebo Circle 8—3rd Ann. Jamb.
Armory, Eugene, Ore.
- Feb. 25—5th Ann. Rodeo Square Dance
Mansfield School, Tucson, Ariz.
- Feb. 25-26—8th Ann. Fest. & Fiddlers' Jamb.
Phoenix, Ariz.
- Feb. 25-26—2nd Ann. Azalea Trail Fest.
Mobile, Ala.
- Mar. 2—8th Ann. Callers' Roundup
Dillsburg Comm. Hall, Dillsburg, Pa.
- Mar. 19—7th Ann. Spring Mid-Tex Jamboree
Austin, Texas.
- Mar. 19—Birmingham Assn. 2nd Ann. Round-
Up, Y.W.C.A., Birmingham, Ala.
- Mar. 19—Annual Imperial Valley Assn. Fest.
El Centro, Calif.
- Mar. 26—N.E. Dist. 8th Ann. Festival
Fair Grounds Arena, Tula, Okla.
- Apr. 1-2—7th Ann. Spring Festival
Coliseum, Houston, Texas.
- Apr. 2—N.W. District Festival
Enid, Okla.
- Apr. 9—South Coast City of Hope Bene. Dance
Munic. Audit., Long Beach, Calif.
- Apr. 13-16—National Folk Festival
St. Louis, Mo.
- Apr. 16—North Central Dist. Festival
Ponca City, Okla.
- Apr. 17—1st Dist. A-Square-D Spring Round-
up, Olive Recr., Burbank, Calif.
- Apr. 21-23—4th Ann. National Convention
Oklahoma City, Okla.
- Apr. 29-May 1—3rd Ann. Festival
Miami Beach, Fla.



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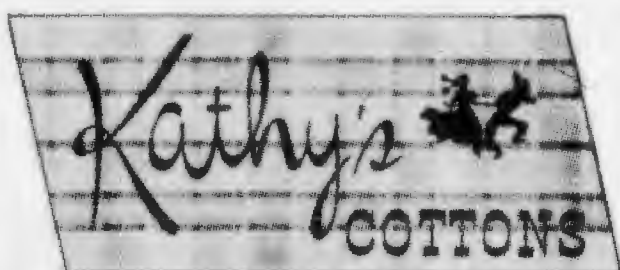
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Bill Insley's Reel

a fiddle-tune composed specially for us by our own Insley (Bill) Hann, the only man we know who can make one fiddle sound like four. Seven wonderful minutes of it on 33 1-3, backed by a *Cackling Hen* that will take you right back to the barnyard.

Last Night

on the Back Porch



newest singing-patter call by PAUL HUNT who composed your favorites, *Bully of the Town*, *Bye Bye Blues* and *Smiles*. On the back of this one: *Wha Saw the Bonny Laddies?*, a hoedown made from a fascinating old Scottish air.

Ask for:

705: LAST NIGHT -- BONNY LADDIES

C-705: LAST NIGHT -- DEVIL'S CHAIN: CALLED

3706: BILL INSLEY -- CACKLING HEN; ON 33 1-3



("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Speaking for myself, and a number of our dancers in this area, I would like to say how much we enjoy and look forward to our issue of Sets in Order each month. As a caller, I find the Workshop and the featured new calls interesting, although I prefer to wait until I have danced them to someone else's calling before I tackle them myself. Most of all, however, I like to read of the activity in other sections of the country, and the theoretical subjects on history, styling, etc.

One thing I have heard from a number of people out this way and hope you will view this as a constructive suggestion, is that they would like to see more of our callers from here in the Northeast featured in your caller of the month series. To my knowledge, Ralph Page, Al Brundage, and Charlie Baldwin are the only ones to receive this distinction. As you know, there are a good many callers up this way who are recognized leaders in our field, such as Dick Kraus, Dick Forscher, Dick Doyle, Paul Hunt, Bob Brundage, Rube Merchant, etc., whose stories would make interesting reading for your subscribers. Could we see a little about them once in awhile?

Slim Sterling

Yonkers, N. Y.

(Ed. Note. We are grateful for suggestions on callers to be featured from your area. We try to space our callers of the month with some degree of geographical fairness, but with only 12 issues a year, it is quite a task to choose among so many good ones.)

(More Letters on Page 20)



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LETTERS - Continued

Dear Editor:

. . . I am the very, very proud owner of every copy of Sets in Order that ever rolled off the press—not a copy missing. Money couldn't buy my collection. Without Sets in Order, dancing just wouldn't be . . .

Terry C. Knight

San Bernardino, Calif.

Dear Editor:

I this morning received a copy of Square Dancing for Intermediates and "Fillers and Breaks." I cannot begin to tell you how very useful these two books will be to me—and to us all this side of the ocean. How I wish we could just walk into any news agent's and demand books like this, but I guess we still have a lot of pioneering to do here before we can get the publishers feeling that it would be a practical undertaking. However, things keep moving very slowly along the right road—more and more folks are creeping into the movement. The B.B.C. is again about to give us a weekly programme and if this is done well we should increase the numbers.

Nina Wilde

London, England

Dear Editor:

Did you ever think of putting the cartoon on the front of the magazine instead of the back? Just think, then people could start laughing right away and not wait until they have gone to all the trouble of flipping the magazine over and the energy thus saved could be used for more square dancing. Seriously—no, humorously—that Grunden's terrific.

Clem Lyons

Hatfield, Ind.

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LOS ANGELES CALLERS' POW WOW ACCEPTS "DON'TS"

The Los Angeles Callers' Pow Wow, who meet on 5th Sundays, decided at their last meeting that the 3 C's in Square Dancing are: Courtesy; Consideration; and Comfort. The eight most uncomfortable figures or DON'TS were established as follows:

1. The balance and jump on allemande left.
2. Holding the right hand lady's left hand while doing the entire sashay portion of the allemande A.
3. Doing Box the Gnat or Dishrag on the

double turnback without the caller directing the dancer to do so.

4. Jerking arms in ballonet portion of Alamo style and doing Box the Gnat or Box the Flea without the caller directing the dancer to do so.
5. Twirling partner from a swing to a ladies' chain or an allemande left, etc.
6. Back-lashing the ladies (turning the ladies under the arm) in a right and left grand.
7. Back-lashing the ladies into a swing.
8. Twirling the ladies during promenade.

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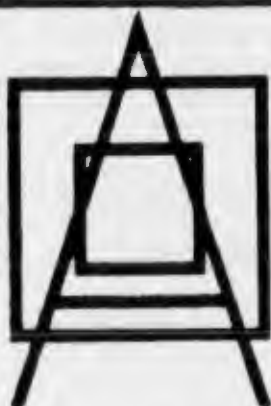
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Edited by **RICKEY HOLDEN**

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copy: AMERICAN SQUARES, 2117-B Meadow Lane,
Arden, Wilmington 3, Delaware.

A CALLER'S PRAYER

By J. Edward Johnston, Kensington, Md.

"Square dancing is a lot of fun," one heard
the dancers say

Let my job add much to this, but not to take
away.

And though my contribution to square danc-
ing be so small

Let that contribution provide joy and fun for
all.

And when before the microphone my voice
soars in the breeze

Let simplicity guide my calling and the danc-
ers dance with ease.

When someone says that I'm all right but you
ought to hear old Joe

Don't let my feelings turn flip-flops and hurt
my ego so.

I'm not out front competing, hand claps are
not for me;

It's because those folks enjoyed the dance
their hearts are full of glee.

Other callers are all swell guys, some better
on the old hoedown

But as long as I can serve at all I'll still be
hanging 'round.

Let me not stoop to quibbling when dance
clubs rip and snort;

Little can be added if I, too, blow my cork.

My job now as I see it, is not for the halls
of fame

It's just to fill a humble spot, so gents can
dance their dames.

And when the evening's over and the last call
has been sung,

I hope that I will merit the words, "That's a
job well done."

Pennsylvania

If you go 12 miles southwest of Harrisburg
on U.S. Route 15 on March 2, you're liable
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AL BRUNDAGE SELLS COUNTRY BARN

Al Brundage, whose name was for so long synonymous with the Country Barn at Stepney, Conn., found that his square dance program was out-growing the space provided in the barn and so disposed of it to George Comden, of Westport. The new owner plans to continue the weekly Saturday night square dances which are a tradition of the area.

Al will continue to call occasionally at the Barn but plans to devote more of his time to Workshops and calling to groups along the Atlantic seaboard. Al and his wife, Mary, are now located at Candlewood Shores, Brookfield, Conn., and have been leaders in the square dance activity for nearly 20 years. Al started calling when he was 15, and conducted his first Workshop school at the U. of Conn.

After calling about in various New England halls, Al finally built the Country Barn. Shaped something like a Quonset hut, it holds 21 squares and besides the Saturday night affairs, has held classes, clubs, workshops and vacation schools. Al's summer vacation school is now called the Funstitute and will be held at the deluxe U.S. Thayer Hotel at West Point, N. Y.—two sessions each summer.

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Square Dance Square

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'CROSS THE WAY

By Jim York, Mill Valley, Calif.

First old couple bow and swing

Down the center go split the ring

Around one and you're four in line

Forward and back to the tune of the fiddle

Line of four moves forward and back.

Then split the ring—divide in the middle

Couple around one and it's four in line

Line of four moves across set to #1 pos; Man #3 and Lady #3 drop hands. Man #1 and Lady #3, inside hands joined, turn to right, go around and behind lady #4, split couple #4 and stand four in line. Lady #1 and man #3 work similarly going around man #2 and splitting couple #2 to stand four in line.

Forward eight and back with you

Arch in the middle—ends duck through

Movement the same as in "Ends Turn In."

Go around one—then half sashay

Couples #2 and #4 who have just ducked thru will separate and go around one. Lady #4 will meet man #2 at #1 pos and do a half sashay which will put lady on man's right. Man #4 and lady #2 will do the same in #3 pos.

Do a right and left through across the way

Man #2 and lady #4 do a right and left thru with man #4 and lady #2.

Turn on around and pass through

Split the ring—and walk around just one

Stand four in line—we'll have some fun

Forward eight and back with you

Arch in the middle—ends duck through

Go around one—then Box the Gnat

Man #1 now meets lady #1 in #1 pos and does a Box the Gnat. Same for man #3 and lady #3 in #3 pos.

Pull her by and listen pat

Allemande left, etc.

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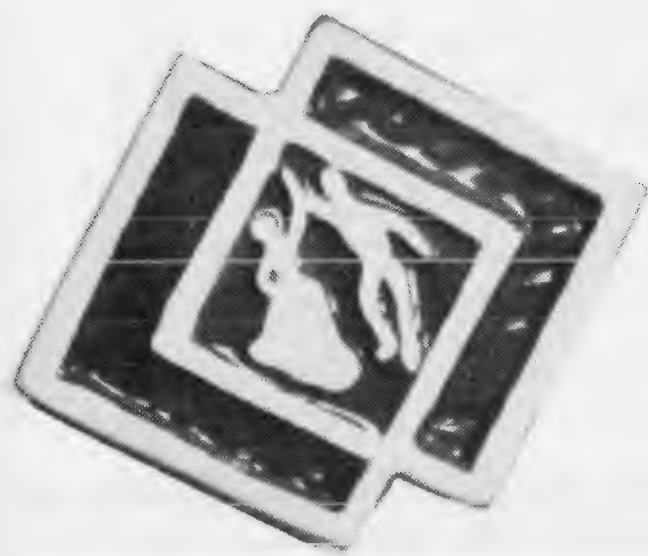
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ENGLISH GIRL CALLER AND HER TEAM

Pictured here are Thelma Connor, of Cheshire, England, and her square dancing group of young folks. Last year Thelma spent quite a few months in the United States, especially in the Los Angeles area, where she visited dozens of square dance clubs, picking up a lot of pertinent information as well as a lot of square dancing good will, to carry with her back to England.

DANCER HAS BOOK PUBLISHED

Frank Bryan, of Groesbeck, Texas, whose words have appeared in our pages from time to time, has just had his first novel, "The Long Shadow," published by Comet Press Books, of New York. Frank says action of the book takes place in Texas and square dancing is, (of course!) mentioned in one place as background. The publishers were most enthusiastic in their comments on this first novel, saying in part, "... one of the most exciting spy stories we've read in a long time. Mr. Bryan's style is brisk and taut, so that his book is swift-paced. The plot, which is ingenious, captures and sustains reader interest . . ."

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New York

The Long Island Square Dance Callers started the 1955 season with a whirl at their Annual Square Dance Festival. Dick Quigley's Square Dance Band made the music for the imposing list of callers, including Al MacLeod, Fred Corbitt, Eleanor MacLeod, Joe Maybrown, Joe Rechter, Curt Cheney, Bob Weschler, Bill Kattke, Don Begenau, Stan Galowin, Fred Franz, Bill Henricksen, Hal Rice, Blanche Karl, and Bill Winey. Refreshments were served during intermission and it was, in all, a large evening.

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Buffalo Squares had Rickey Holden to call for them in December and Travelin' Ed Gilmore in January. This is a lively group which puts out their own newspaper, a neatly mimeo-ed sheet keeping members up to date on what's what.

SECOND ROUND DANCE ROUNDUP

The first Round Dance Roundup held in Los Angeles area in the fall proved so successful that a second one is already being planned. This is scheduled to be held May 1, in the Long Beach Municipal Auditorium.

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E. Hoyt, noted
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By Ralph and Eve Maxhimer, North Hollywood, Calif.

Record: Melody of Love, RCA Victor #20-5973.

Position: Open, facing LOD.

Footwork: Opposite, directions are for M.

Measures

INTRODUCTION

1-2 Wait.

PART A

1-4 Waltz Fwd Turn, 2, 3; Grape Vine, 3; Twirl, 2, 3;

1 fwd waltz in open pos. As M does R face travel turn in 3 steps W does L face travel turn. With partners facing join leading hands and do grapevine(side, behind, side) in LOD. As W does R face twirl under M's L arm, M assumes banjo R pos facing LOD in 3 steps.

5-8 Waltz Fwd; Step, Swing, Hold; Waltz Back; Step, Touch, Hold;

In banjo R pos waltz fwd. 3 steps. Then step fwd on R, swing L fwd and hold for third count. Waltz straight back and open to face partner on the touch, hold.

9-12 Repeat meas 1-4.

13-16 Balance; Balance; Waltz, Turn, 3; Twirl, 2, 3;

Facing partner in loose closed pos with M facing wall do waltz balance (side, behind, in place) to M's L, then R. In closed pos one CW turning waltz ending with M facing LOD as W does R face twirl under his L arm to resume closed pos, M facing LOD.

PART B

17-20 Waltz Fwd; Waltz Fwd; Twirl, 2, 3; 4, 5, 6;

2 fwd waltzes. M continues 2 more fwd waltzes while W does 1½ R face slow twirl in 6 steps to assume Varsouvienne pos facing LOD.

21-24 Waltz Fwd; Waltz Fwd; Balance; Step, Touch, Hold;

In Varsouvienne pos 2 fwd waltzes. Balance fwd. Step back to face partner, touch L ft to side and hold 3rd count, assuming closed pos with M facing wall.

25-28 Waltz; Waltz; Waltz; Waltz;

4 CW turning waltzes making 2 revolutions.

29-32 Waltz; Waltz; Waltz; Twirl, 2, 3;

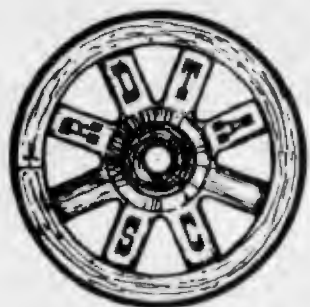
Continue 3 more CW turning waltzes. W does R face twirl under M's L arm on last meas to resume open pos facing LOD and ready to repeat dance from beginning after 2 meas modulation.

MODULATION

1-2 Balance Apart; Balance Together;

Repeat entire dance from beginning up to and including meas 29. Then as an ending on the last 3 meas W does 3 R face twirls under M's L arm as he does 3 fwd waltzes along with her. W curtseys.

Note: Tempo should be up a bit from normal.



The Southern California Round Dance Teachers' choice for the Dance of the Month for February is:

"EASY MELODY"

Instructions for this dance appeared on page 18 of the January issue of Sets in Order.

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